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ABSTRACT

Much attention has been given to the imbalance between thinking and feelings in the educative process. Human teaching calls for merging the cognitive and affective processes into one confluent learning experience. Language learning is viewed primarily as a means for affective reflective communication. Personal growth merges with language proficiency in the classroom. The strategies and lessons presented in this book result from five years of pilot projects in confluent teaching and have been tried for all levels of teaching. Usually they are incorporated into already existing methods and materials and serve to expand traditional materials and methods to include affective and interpersonal learning. The book includes 8 chapters: (1) Introduction; (2) Gestalt and Foreign Language Teaching; (3) 13 Ways to Spice Up Language Teaching; (4) Who Am I? Astrology, Fantasy, Values; (4) Where Am I Going? Who Is Going with Me? How Will I Arrive There?; (6) Working with the Verb "To Be"; (7) Feeling Words and the Verb "To Be"; and (8) How to Beat the Day-Back Blues. (Author/CFM)

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HUMAN TEACHING AND HUMAN LEARNING IN THE LANGUAGE CLASS

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CONFLUENT TEACHING STRATEGIES
APPLIED TO LANGUAGE TEACHING

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A special word of "thanks" to those whose love, concern, and insight made Human Teaching possible.

- . George Brown, (Director of the Confluent Education program at U.C. Santa Barbara), whose work in affective education eventually led to the development of confluent teaching theories and practices.
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HUMAN TEACHING AND HUMAN LEARNING IN THE LANGUAGE CLASS: A CONFLUENT APPROACH

Welcome to the world of confluent teaching! As you read the material presented in our book, listen to your own feelings and responses to what we are saying. Formulate your own thoughts and explicate your own values in the matter of teaching. Sift through your own beliefs, expectations, and hopes, thereby designing your own teaching responses to what seem to be the needs and interests of your students. This is genuine confluent teaching-awareness of your feelings and interests as well as those of your students.

Confluence as we use the term, means to merge feelings and thinking into one holistic learning process. We view learning as an interface among personal discoveries, insights gained in communication with others, and cognitive subject mastery. Thus, in our classes, we are interested in learning objectives focusing on the affective, interactive, and cognitive domains of learning. Our students practice language structures by using their own personal content and by discussing and sharing this content with others.

Language learning is viewed primarily as a means for affective-self reflective communication. Classes are the arena where personal growth merges with language proficiency. The strategies and lessons presented in this book result from five years of pilot projects in confluent teaching and have been tried for all levels of teaching. Usually they are woven into the fabric of already existing methods and materials and serve to expand traditional materials and methods to include affective and interpersonal learning.

Our language is prized as the mirror for who we are and who we are growing to be. We value shared communication as apogee to self knowledge and acceptance. We design curricula that enable students to experience profound personal growth while mastering basic cognitive skills. Enjoy mirroring yourself. Enjoy watching your students find themselves reflected in what they say and do with each other. And best of all, enjoy the natural flow of energy and motivation which accompanies such personal teaching.

Much concern for you and your work!

Beverly Galyean

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I. INTRODUCTION

No two of them look, think, feel, act, and care in the same way! Frequently I look at the kids in my classes and marvel at the manner in which they are able to respond to a set pattern of learning materials and methods that seem foreign to their individual learning rhythms. Time blocks, texts, tapes, packets, A.V. equipment work to make the learning process efficient for digesting large quantities of subject matter in short periods of time. Unfortunately, however, little consideration is given to the individual needs and interests of students, and to providing them with the means for finding relevance in the mass of cognitive materials presented them. The "what" of subject matter is tended to far more carefully than the "so what does this mean to me" concern of a responsive human person.

Like myself, my students are unique. Each of us has certain needs and subsequent values from which our choices and life patterns continue to evolve. Feelings are ever present telling us who we are and how we are responding to outside stimuli, to external events. In fact, by listening to our internal responses, and by examining our personal imagery such as dreams, fantasies, and momentary images, we can learn about our affective world, and consequently, come to know ourselves on levels far more profound than those provided by cognitive insights. Human teaching calls for merging both processes, cognitive and affective, into one confluent learning experience. As "integrated" persons, we cannot conceive of ourselves as either thought or feeling. The two exist simultaneously, and in order to achieve full knowledge of any one event, both thoughts and feelings must be considered.

Much attention has been given to the imbalance between thinking and feelings in the educative process. Our own century has witnessed an overflow of purely rational methods and materials. Students are regarded as "empty vessels" into which subject matter must be poured. They, in their turn, receive the material and give it back on tests. Sometimes called the "banking concept" of education, this method, prizing quantitative learning, negates the concern of whether or not an individual finds meaning and derives any new knowledge for life coping skills as he or she pursues subject matter skills. Apathy, boredom, frustration, discontent are all symptomatic of teachers and students who are "turned off" to a system which does not cherish their individuality, and which purports to be interested in human development, but refuses the means for nourishing human potential.

Human Teaching is an attempt to restore affective means to education systems, and most especially, to language classes. We have witnessed the emergence of grammar-translation, audio-lingual, audio-visual, linguistic, and phonetic methods of language teaching. We have lived through the era of language labs, libraries, and are now challenged by interest in individualized (some call this personalized) instruction. Research is constantly available to help us update well-worn methods and materials, and to create new forms responsive to emerging student interests. Professional journals provide us with a wealth of creative teaching aids and suggestions for new modes of presenting lessons.

It is evident we are all interested in renewing ourselves, in expanding and improving not only present practices, but enhancing ourselves as growing persons capable of creative new improved forms of living. Personal and professional growth coexist. Personal-affective teaching enables this same process to be shared by our students. They learn the skills of language acquisition, and at the same time, focus on their own affect, such as feelings, needs, interests, and concerns. These "affective loadings" become the means for target language practice. Thus, their growth in language proficiency parallels their growth as persons. This symbiotic relationship is what we mean by "confluence". The two exist as one entity just as the natural powers of thinking and feeling are intricately woven together within each person. It is our intent in confluent teaching to provide strategies which allow cognitive materials to be learned by means of affective responses. In language teaching, we use student offered personal responses as the basis for language practice.

Let's see how this works in a class. To begin with, I, teacher, am a thinking -- feeling person as are my students. My greatest source of energy is in the "here and now" awareness of my own feelings and those of my students. Awareness of what's happening, of where the energies are present is central to excellent teaching. We might summarize the criterion for maximal learning by considering three "musts:"

1. I must be aware of my own feelings and interests at any given moment.
2. I must be aware of the feelings and interests of my students at any given moment.
3. I must teach to these feelings and interests.

Situation: The day of national elections. I am anxious about the election results and would rather be watching returns on television than teaching French. The students seem restless too! I overhear them discussing politics with each other. I sense that

they, too, would rather be following the election than working on French.

Consideration: French class would be more interesting if we could use the content of the national election as the basis for language practice.

Solution: Introduce new vocabulary directly related to the elections. Work the objectives of "possessive pronouns" within the context of this vocabulary so that the elections may be discussed while pronouns are reinforced and new vocabulary is learned.

The class: It seems we're all interested in the elections so let's take time to learn new vocabulary that will help us share our opinions concerning the candidates and their policies. We can use our French to discuss these opinions. Give me some words that you need to discuss your ideas. If you don't know the correct French expression I'll write it on the board for you. (Students contribute their words). Okay! Be sure you write down all these words. Select the ten words which you feel are necessary to present your ideas. (Instructions are given in French). Take about ten minutes, now, to write some sentences stating your opinions about the elections. (While the students do this, I quickly circulate around the room glancing at their statements. I intend to use their ideas to formulate questions for general discussion. This will provide a lively question-answer session later on in the class.) Okay! When you've finished, find a partner and share what you've written. (This takes five minutes.) Who would like to read your opinion to all of us? (Several do!) Let's take a stand, now, for our candidate. All for Nixon go to this corner! All for McGovern go to that corner! (Once students have positioned themselves we have a question-answer session.) Here's your chance to ask questions of each other. Don't forget to use your possessive pronouns!

- S#1 Penses-tu que Nixon est honnête? Décris sa personnalité.
- S#2 Comment justifies-tu ses idées de Vietnam?
- S#3 McGovern semble être trop à l'aise de grands issus de notre pays. J'en ai peur. Et vous?

To conclude the lesson, I led the class in a fantasy to help them clarify what type of political system they most preferred for themselves.

Okay! Close your eyes and move into a comfortable position! Picture yourself at a picnic in France. You are in a beautiful forest close to Bordeaux enjoying a bread, cheese, and sausage lunch with a couple of French kids. You are drinking cold cokes with your sandwiches. Imagine yourself breaking off huge chunks of moist Gruyere to place inside the hunks of fresh bread. The grass is soft; the breeze slow. The French kids are asking you to compare the American system of democracy with their system. You find yourself wanting to tell them about how you would like our system to be rather than how it actually is. Listen carefully to what you tell them about your ideas. (At this point the students are all into the fantasy.) Okay! When you are ready please come back to us in this room and write in your notebooks what you said to the French students. For tomorrow's class we will work in groups of four to help each other actually write up our political ideas. Then we'll circulate our opinions around this class and I'll share them with French Two tomorrow afternoon. Also, tomorrow we'll have a dictée on the new political vocabulary we learned today.

I'd like to process for a moment what took place in my classroom on election day. The cognitive materials came from two areas:

1. The grammar to be dealt with: possessive pronouns
2. The new vocabulary emerging from the momentary interest: national elections.

But you will also notice that I was able to accomplish several other language teaching objectives at the same time:

- | | | |
|-------------|----|--|
| Cognitive | 1. | Reinforcement of previous vocabulary both written and oral. |
| Affective | 2. | Introduction of new vocabulary built around the <u>immediate area of concern</u> . |
| | 3. | <u>Question-answers</u> dealing with situations of <u>immediate interest</u> . |
| Interactive | 4. | Students working in dyads (partners). |
| | 5. | Student generated conversations. |
| Cognitive | 6. | Dictations on affective content. |

What actually ensued during the class hour was a lively, energetic learning situation which allowed for growth not only in language skills, but in communication of personal ideals and preferences as well. Objectives were accomplished for cognitive, affective, and interactive modes of learning.

Awareness of what is happening and what to do about it is the key. These awareness techniques may be used in any situation or be applied to any method. I highly recommend that language teachers consider training in the area of awareness and growth dynamics in order to be able to apply them to cognitive situations. Yes, I was able to respond "on the spot", first because I was aware of my feelings and those of my students; secondly because I have a good background in values clarification, Gestalt awareness training, psychosynthesis, synectics, and a number of other affective learning methods from which I can draw. Oftentimes I make up my own techniques since I consider myself my own expert when it comes to knowing where we are and what we need during class time. I also consider the students to be their own experts, so I spend considerable time listening to them tell me about themselves. I then respond with my interest, my language teaching skills, and my repertoire of awareness and growth techniques that help them to explore their own personal worlds.

Confluent education programs enable a professional educator to take part in many facets of growth and awareness training. I have utilized my training in order to develop language curriculums correlating literary materials with affective teaching means. The example I cited earlier typifies how this can be done. Perhaps the most exciting part for me, is that I always grow into a deeper awareness of what is happening and what I can do in response to what is going on around me. My natural sense of creativity flows freely every day as I call upon both my cognitive language training and my affective awareness training to respond holistically to people and to their learning processes. My students come to life and have a good sense about themselves, not only on their "professional" level as competent language students, but as adequate, accepted, and growing persons as well.

We select things according to our need at the moment. When I'm hungry I eat. When I'm intellectually dry I read, attend lectures, etc. When I'm lonely I seek companionship, and so on. The same principle holds in language teaching. I, as a professional language teacher, know how to make language skills available as tools for my students. But only as tools. They need my expertise in teaching grammar, form, vocabulary, and the like, but they are able to choose on their own what skills they need at the moment to communicate what they want. I have found that when I allow the students freedom to choose among the various grammar skills which one's seem to fit their own speaking or writing styles, they really do assimilate correct forms and are able to use them fluidly. When the students are involved in personally meaningful discussions (such as the one on national elections), they want to communicate, and they will spend the energy choosing the correct target language forms in which to express themselves. As one of my French Two students said last year: "The neatest thing about French class this year is that

I get to say what I really want to say in the words and expressions I want to use. And I'm actually doing this all in French!!!!"

An experiential knowledge of confluent teaching strategies is a must for those teachers wishing to pursue personal-affective teaching. A mere reading exposure to these strategies is inadequate. The confluent strategies are not recipes for enticing students into learning the language. They serve to merge personal growth, human relations, and language mastery. These three goals co-exist. The best way for persons to learn the skills of confluent teaching is to engage in workshop experiences. These provide the occasion for teachers to select which strategies work best for them and seem most appropriate for their own classes.

We issue some words of caution. Readiness levels for personal-affective work differ among teachers-students, and at all times are to be respected. Be aware of your own motivation in using the strategies. "Human teaching" means developing a keen awareness of where both you and your students are in your growth. You then help the students deepen their own self perceptions as well their all around interests. It is their output as well as yours that you use as the substance for language practice. At all times participation in growth strategies should be voluntary. Your own comfort-openness with self disclosure will serve as an adequate model to encourage your students to do the same. Remember, you are there to guide their explorations. You take them where they are and help them go further. You validate their need to be their "own self experts" at whatever level they find themselves.

To maximize your own potential for excellence as a language teacher, Human Teaching suggests that you assess at all times what is happening within you and within the students. Select what of the cognitive materials is interesting and meaningful to you and to your students and consider how you can best use the material in your classes. Be in tune with and in love with the students. You are your own expert, your own artist as a teacher-but so are the students. It's just that they need our warm adult affirmation reminding them of their own greatness and potential. Human Teaching is an attempt to appreciate and to tap the multi-dimensional possibilities within each of us and to allow our self discoveries to be the subject of our conversations.

Human teaching for human learning is ongoing. An aware, thinking, and creatively responding individual can miraculously transform any statement, any fact, any bit of information into a vibrantly alive and meaningful piece of material. This is the "divine right" of all humans alike--to be creative and aware, and to generate ever fresh responses. We need awareness, sensitivity, feeling as well as thinking, and logical planning to continually be a creative person responding to the ongoing events of the moment. We are whole, and our language is our own symbol for who and how we are. As language teachers, we are in a prime position

position to utilize awareness dynamics, applying them to our established body of skills, in order to commence a humanizing revolution in the most human of disciplines, human communication. I am what I say, and what I say tells you much about me. The more I know me, the more I have to say. And the more I know you and trust you, the more I will choose to say. And together we will develop our language, which is, in reality, our life.

II. GESTALT AND FOREIGN LANGUAGE TEACHING*

by

Carol A. Trowbridge

The State of the Art

The teaching of a foreign language has been traditionally a very cut-and-dried affair. Latin and Greek, at one time the only "acceptable" foreign languages to be taught in the secondary schools, were presented as endless series of paradigms; modern foreign language teaching has inherited this Greco-Roman tradition.

However, after World War II language teaching methods came under fire. Military men, by being immersed into the foreign language, acquired a superficial fluency in six months during the war, and educators wanted to apply this "direct method" of language learning to the classroom. The main result, called the audio-lingual approach, often makes language teaching all the more cut and dried, especially for adolescents and adults. It is often the case that students no longer memorize paradigms ad infinitum -- they are forced to drill ad infinitum. The role of the foreign language teacher changes to that of a glorified teaching machine. And what is worse, many students do not even really assimilate the language--only if they hear the proper stimulus, word for word, can they parrot back the proper response.

Of course, foreign language teachers have attempted to ameliorate this situation. Often a combination of grammar translation and dialog-drill approaches are employed. But too frequently attention is paid to method rather than to mode of communication.

What is Language Learning?

The basis of learning a foreign language is learning about different kinds of communication. For me, the most surprising aspect of developing my language skills in Germany was how much there is to a language that can't be obtained from a grammar book.

*Reproduced with permission from Carol A. Trowbridge, "Gestalt and Foreign Language Teaching." Occasional Paper No. 17, DRICE, Development and Research in Confluent Education, Graduate School of Education, University of California, Santa Barbara, CA 93106.

Intonation, gesture, pitch, and stress, I discovered, are not the same as in English, yet they are at least as important as the words one uses in communicating. McLuhan was right--the medium is the message, yet the medium presented in language courses--words--is only part of the story. As a foreign language teacher I want to introduce ways of communicating in the classroom that are not word-oriented, and I believe that Gestalt techniques provide an excellent method of accomplishing this.

Another consideration for foreign language teaching, especially for college level classes, is the importance of demonstrating how deeply the particular language you use affects how you relate to yourself and your environment. One of the recent developments in linguistics has been the Sapir-Whorf Hypothesis, which points out precisely that phenomenon, that each language represents a unique way of perceiving reality. The very structure of the language is a carrier of the values and orientations of the society which speaks it.

Have you ever tried to think or imagine anything without words? It's impossible. Without the word for something, you just can't think it, and every language has words that have no exact English equivalents. In the same way, how you think is just as influenced by the language you think in. German and English, for instance, put different degrees of emphasis on the "I" and the "it" in a statement. In English we say, "I'm angry," but in German one says, "Ich argere mich" ("I anger myself") thus taking full responsibility for being both the initiator and recipient of the feeling. The appreciation of these kinds of differences between English and the foreign language are at the basis of the adult's foreign language experience.

Some Techniques

For years the audio-linguists have been insisting, "Don't talk about the language--talk the language." Granted. But now foreign language teaching needs to go a step further. "Don't talk about communication--communicate." In the spirit of "learning through doing," I have put together here twenty-eight different techniques that will be directly applicable to the foreign language classroom. I learned some of them from the Gestalt class, some I have adapted from my readings (see bibliography), a few are courtesy of Ms. Suzanne Culler, German instructor at Santa Barbara City College, who is involved in a confluent education grant, and some of the techniques are original. I have divided them into five general types of exercises: ice breakers, grammar exercises, dialog exercises, general affective techniques and miscellaneous non-Gestalt activities. Because I am not teaching this year, many of these exercises are untested, yet I believe that with minor alterations all of them can be made applicable to the foreign language classroom.

ICE BREAKERS

Introductions

Have each student introduce himself--name, major field, year in school, and mention one thing he appreciates about himself. If students are hesitant at first, they may simply mention something new or interesting about themselves. After everyone has done this, have each student state in English what his expectations from the class are. Upon completing that part of the exercise, each student then states how he could keep himself from achieving what he wants from the class.

Dyads

We depend so much on non-verbal cues in communication. This exercise illustrates the frustration we feel without those cues, and at the same time, lets the students explore some non-verbal means of communicating.

Students pair off in two's. Then each couple:

- a) Sits back to back without touching and talks in English
- b) Sits facing each other and communicates only with eyes and facial expressions
- c) Communicates only with hands and gestures

Pairs return to form a group and each dyad shares their experiences with one another and with the group.

Getting-to-Know-You

After having learned the standard forms for greeting and making introductions in the foreign language, students pair up with someone they don't know. They introduce themselves to one another in the foreign language and converse for about five minutes, as much in the foreign language as possible. Then the students return to the group and each introduces his partner to the group in the foreign language and tells one nice thing about him.

Gibberish

Beginning language students traditionally are embarrassed about making new sounds. This reluctance can be effectively overcome through this exercise, which develops the non-word communication skills, intonation, pitch and gesture, to name a few.

Students form pairs and have an audible dialog with one another, but only using gibberish sounds: introducing one another, getting acquainted, having a fight, making up, saying goodbye.

Another variation of this exercise is to make a charades game out of it (see Charades exercise). Each side writes down a certain situation for two members of the other side to act out using only gibberish. Phone conversations are especially suited to this kind of situation.

GRAMMAR EXERCISES

This group of exercises as presented here is only applicable to German, but parallel exercises could easily be developed for other foreign languages, too.

Pattern Drills

It is relatively simple to modify pattern drills so that they express feelings and sensations. Cues to trigger responses then not only include the basic word pattern, but also a sensual input, e.g., a touch on the shoulder. Pattern drills can also be expanded to include not only words as responses but sounds, facial expressions and actions.

Emotional Content of Words

In pattern drills have students put gestures to key phrases of the lesson which have an emotional content. This can be done especially effectively to show those words that are inner-self oriented and those which are outer-world oriented. For example, the model verbs in German can be neatly divided into those which indicate that the action begins from within: ich kann, ich will, ich mag, and those which indicate imposed action: ich darf, ich muB, ich soll. Grasping the psychological flavor of these words is essential to a correct use of them.

Test Warm-Ups

Make the first section of every test be the following: Have students pick one adjective in the foreign language and write it down. Then form small groups. Each student stands up in front of his group and acts out his word in turn. The other members of the group try to guess what the adjective is. Then allow the students to move around the room, being this word. This last part should allow the students to let loose of much of their nervous energy.

Reflexive Verbs

Knowing how to distinguish reflexive verbs from regular verbs means knowing how to distinguish between an action I do to myself and an action I do to someone or something else.

Students form pairs. One student assumes the role of doer and the other becomes reflector or mirror. The first student does different actions, first directed at himself and then at his mirror, and the second student mimics all that he does. Then they switch roles. Coming back to form a group again, each pair discusses their experiences; the students should be sure to see the difference between the doer acting within his own self-boundary and his reaching out to another person.

I and Thou

In many foreign languages, including German, the familiar pronoun for the second person--"thou" in English--is very present in the living language. Language teachers can have students learn the difference between "Sie" and "du" experientially.

Begin by explaining the formal traditional method of establishing a "du" relationship--drinking together with interlocked arms in a pledge to mutual brotherhood (Bruderschaft-trinken), traditionally the German way of establishing an I-thou relationship. Have the students do this (using grape juice instead of wine). Then have them develop their own ceremony to establish a "du" relationship between themselves, but without words.

The Present Moment

German uses the present tense much more extensively than English. To illustrate the power of the present--both literally and grammatically--have students pair up. The first student says one sentence beginning with "Now I..." The partner paraphrases what the first student said and then he says a sentence of his own beginning with "Now I...", etc. For intermediate students this exercise can be done in German.

Fantasy

This exercise illustrates how significant the realm of fantasy or unreal conditions is in German. German uses an entirely different verb form for fantasy statements.

Students form small groups. Each student chooses one animal he would like to be (or any other object). Then he becomes this thing--moves like it, gives it a sound. In their groups students practice the subjunctive by saying in German, "If I were a _____, then I would _____," acting out what they would do.

Becoming a Word

This exercise is a really good one for students to get the "feel" of the language, and especially of the emotive side of words. There are many variations on the exercise, and I give three of them here that directly relate to grammar.

Have the students choose one word in the foreign language. Then they become that word, giving it a motion. Move like the word feels. Exaggerate the motion. Optional: do the opposite of that motion. Make a connection between the two movements. Do this motion as if you were a puppet, an opera star, in soap opera style, in slow motion, as a dance. This may be done most effectively with eyes closed.

a) Students make up a list of verbs which do not show motion. Each student picks one of these verbs and becomes it. Then they make up another list of verbs which show directed motion. They choose one of these and become it. Returning to the group, students discuss how the two kinds of fantasies were different. Emphasize that German makes a grammatical distinction between these two kinds of processes by using the dative case with the first and the accusative case with the second after many prepositions.

b) Students make up a list of verbs with separable prefixes. Then they pair up and each pair picks one verb to become. One partner becomes the root part of the verb and the other becomes the prefix. They make up various sentences using their word, both where the two parts are together and where they are separated. Then two pairs of students join together and act out their sentences for one another.

c) For learning lists of related words, e.g., names of musical instruments, parts of the body, names of fruits and vegetables, rooms in a house. Students choose a word and become this thing, giving it a movement. Then students walk around the room among one another, introducing themselves to each other as the object, speaking in the foreign language.

Dialog Exercises

Especially on the college level, dialog learning is boring, to a larger extent, because the dialogs present very superficial interpersonal contacts. By having the students extrapolate from these beginning situations and make them real, sentence patterns also take on more meaning. The essential element for all of these dialog exercises is that students be given the chance to experience a real dialog situation and express real feelings, first in English since this is so much easier for them and since for most students this first exercise may be emotionally intense.

Conversation with a Parent

This exercise has lots of variations--conversation with a friend, conversation with a member of the opposite sex, etc.

Almost every text includes at least one dialog between a young person and a parent or a parent substitute (teacher, parents of the foreign family a student is living with, etc.). Each student chooses one of his parents or other authority figure, the one he gets along with the least. Have him put this person in a chair opposite him and talk to him. Let this develop with the student playing both roles, assuring the student that perhaps his parent might not actually say these things, but that he should allow the parent and himself to say what each really feels.

At this point there are many possible ways to direct the conversation between parent and student. Have the student go with the parent to the time before the marriage and express hopes and dreams to each other, or have the student express his resentments and appreciations of his parent now.

For intermediate level students, the teacher may interrupt half way through this exercise and have the students switch the dialog over into the foreign language.

Drawing

The students imagine themselves in the dialog situation, then draw a representation of what it feels like to be there. Students form small groups and explain their drawings to one another in the foreign language.

Charades

Have the class divide into two. Each side acts out one sentence from the dialog, with one person representing each word. The other side must guess the sentence.

This exercise illustrates how each word in the sentence interrelates with all the others to form a unified whole. Each student only represents one word, but together each team makes a sentence.

GENERAL AFFECTIVE TECHNIQUES

Grab Bag

This exercise may be done partially or totally in the foreign language. Bring a few shopping bags full of various articles to class.

a) Each student picks one article. Then students pair up, experience their own article, share this experience with their partner. Then the pair experiences each object together and then talks about what they felt and thought.

b) Students remain in pairs and close their eyes. The instructor takes back the articles and gives each pair a new object to explore together silently. Then they open their eyes and share their experiences verbally.

Role Playing

A substantial part of language learning is becoming accustomed to specific typical situations of another culture, that is, learning new roles. The role playing situation may be a take-off on a dialog or be based on grammar, e.g., with whom to use the formal "you." Roles should be selected that are outside the American cultural experience. Some examples of role playing situations are:

Introduce an old friend to your parent.

Meet your new next door neighbor (maintaining the formal address, yet being cordial.

Talk to a five-year old, a seventy-year old.

Meet a girlfriend on the streetcar, a boyfriend.

Ask someone for a date.

New and Good

Most students carry around a very negative self-image, to a large extent the result of school put-downs. This exercise reverses that negative attitude.

At the beginning of the class have each student stand up in front of the class, introduce himself (if the class does not know one another well yet) and then tell something that is new and good in his life right now. This may easily be done in the foreign language.

Teacher for a Day

This exercise should be especially effective if there are any classroom conflicts and/or discipline problems. In their imaginations, students put their teacher in an empty chair opposite them and tell the teacher exactly what they feel about

him. Then the student becomes the teacher and replies to himself sitting in the other chair, thus forming a dialog between himself and the teacher in English. Students then return to their desks and write down three sentences beginning with the words, "I discovered..."

Sensitivity Exercise

This exercise emphasizes different kinds of non-verbal communication.

a) Students find a comfortable place in the room and freeze their bodies from the waist down. Then they may relate silently to others, but using only their upper bodies.

b) Unfreezing their lower carriages, students freeze their bodies from the waist up. They may walk around and contact others silently.

c) With both upper and lower body free, students relate to one another, but without words or physical contact.

d) Constantly moving about the room, students contact one another physically but silently.

Students come back to form a group and share experiences.

The following three exercises should be used spontaneously and intermittently during the class for best effects.

Pantomime

If a student doesn't know a word in the foreign language, whenever possible have him act out the word he wants to know instead of saying it in English.

Word Replacement

Catch students using "but" in sentences and have them replace it with "and," also, replace "can't" with "won't." Point out the strong emotional flavor of these words in the foreign language.

Freeze Exercise

When students are sitting around in a group, have them freeze their body position and notice what they are doing. Then holding

that position, have each one give words to his posture, say the existential message his body is giving out. For intermediate students this exercise may be done in the foreign language.

Miscellaneous Activities

Although the following activities are not directly related to Gestalt techniques, they all include a non-cognitive element and are all practical aids for fostering interest and relevance to the foreign language program, presented here specifically for German.

Sing Along

Listening to, learning and singing German folk songs and contemporary pop tunes (the sexy ones are best). It is best to have a tape or record that the students may sing along with.

Interview

Students may be encouraged to interview a native German they might know, asking specific questions about the culture, life-style, etc. These may then be shared with the rest of the class.

Cultural Inputs

Stock up the classroom with as many "things German" as possible. Make everything available for the students to browse through and use. Especially good are records, travel posters, maps, advertisements, travel brochures, comic books, children's story books, magazines (the flashier, the better), grocery store items (e.g., wine bottles, chocolate candy bars, etc.) and programs from German concerts, plays, operas, etc.

Visits

a) Take the students to see any German related concert, art exhibit, lecture, or even a travel agency. If feasible, a visit to the German consulate is especially effective.

b) Invite native speakers from all walks of life (not just teachers) to visit the class and participate in conversation circles.

Letter Writing

This is an especially effective project for high school language classes. If contact can be established with a group or classroom of German students who are approximately the same age as your students, exchange lists of names and have each student correspond weekly with his German friend. Perhaps the German students will want to practice their English. Letters may be written and/or corrected in class and sent in one big envelope to reduce postage. By corresponding with a real live person, language really becomes a means of contact, not just an isolated skill.

Conclusion

Language is communication. It is the transposing of thoughts, feelings, and demands into words. Foreign language teaching has made one big step by eliminating the extra step in responding to words in the foreign language through the direct method. Now students do not need to translate a question before they formulate their own answer. Gestalt techniques eliminate another unnecessary step in the language process by enabling students to relate to experiences with the foreign language, not just to words. In addition, it develops the student's "feel" for communicating on many levels, whether in his own language or in the one he is learning. By making available to the student many ways to relate to and communicate with himself, his fantasies and his classmates, the foreign language experience really gives him the opportunity to learn more about himself and his environment, which is the goal of any liberal arts education.

Language is communication. The more I am aware of what I wish to communicate, especially about myself, the more I try to develop the skills necessary for communication.

III. 13 WAYS TO SPICE UP LANGUAGE TEACHING
OR
Awareness Exercises and Bi-lingual Teaching

Students learn language rapidly when the topic of discussion relates to their own experiences. Thus it is suggested that a series of awareness and value experiences be introduced into the regular language curriculum. These experiences may be discussed in the dominant language, then followed in the target language or they may be presented concurrently. Two benefits are derived from adding awareness experiences to language classes:

1. The students are fascinated by "getting in touch" with their own feelings and inner processes. This greatly energizes them during the period.
2. The vocabulary of discussion is derived from personal experience "language experience." Thus motivation to share is high.

The awareness exercises may be introduced at the beginning of the class in order to energize the students (and teacher). They may also be interspersed throughout the day, or made to match a particular lesson. The teacher decides when and how to use them.

The following is a series of exercises which lend themselves to bi-lingual teaching. I give directions first in English, then in French. If a student lacks sufficient vocabulary to discuss an experience in French, I ask him/her to speak in English and I then immediately offer the expression in French. In doing this I have noted that as the exercise continues, there is less need for English. Also, at the end of the exercise, the students are more easily into the target language, and their own question-answer ability seems more flowing. Even my slowest students (in oral ability) respond well to the awareness language experiences.

1. I want you to think of an adjective or a symbol of some sort which describes you today. Tell it to us. Repeat in target language.

The students give their answers. I write any interesting or unusual words on the board for all to see. Following this, I then go into a question-answer drill based on the vocabulary generated by the students.

Example: Cindy est une fleur fraîche aujourd'hui!
T: Barb, comment est Cindy aujourd'hui?
S. Cindy est une fleur fraîche aujourd'hui!

- T. Bien! Barb, maintenant, posez la question à Cindy.
 S. Cindy, comment es-tu aujourd'hui?
 S. Je suis une fleur fraîche aujourd'hui.

I use various drills depending on the needs of the students. This particular drill is especially good for verb forms. Following the oral drill I then give the students a dictée based on the vocabulary given by the students.

2. Now that we've all chosen symbols for ourselves, I want you to tell us how you are like your symbol. For example: I am an orange today. I am bright and colorful.
Repeat in target language.

- T. Comment es-tu aujourd'hui?
 S. Je suis un arbre. Je suis fort!

When every one has finished I then begin a verb drill on the answers given by the students.

Example: Cindy est une fleur fraîche aujourd'hui! Elle est délicate.

- T: Barb, comment est Cindy aujourd'hui?
 S: Elle est une fleur fraîche. Elle est délicate.
 T: Bien! Barb, maintenant posez la question à Cindy.
 S: Cindy, comment es-tu aujourd'hui?
 T: Bien! Barb, es-tu délicate aussi?
 S: Non, je suis une chienne. Je suis gentille et active.

Again, the teacher may use various drills depending on the needs of the students. Following this drill I then give the students a dictée based on the vocabulary which they have offered.

3. In this exercise I'd like each of you to close your eyes. We are going to take a trip around the room and take time to look at each person in the class. So close your eyes and focus on the scene as it is now in our class. Take a mental trip with your eyes and try to see each person. Take note of those people who stand out quite clear. Notice also those who may seem a little hazy. Finally, note those whom you don't see at all.
Repeat in target language.

Okay! Now everyone open your eyes and for those who wish, let's share our trip around the room with everyone.
Repeat in target language.

Feel free to share your experience either in French or in English. For those of you who choose English, I will give your sentences in French and then ask you to repeat back to us in French.

Repeat in target language.

Sample responses from my classes!

T. Marian, qu'est-ce que tu vois?

S. June, Ann, Grace et Betty sont claires. Je ne vois pas Wendy.

T. Merci! Margie, qu'est-ce que tu vois?

S. Je vois Jere, Gayle et Grace clairement. Je vois les autres à droite de la classe. Elles sont un peu claires.

It might be well at this time to reassure the students that there is no meaning of "hidden" value attached to whether or not they saw a person clearly.

When this drill is finished, it is interesting to ask the students if in their fantasy, they actually walked around the room, or if they remained seated and looked at the others.

Example: Okay! Now I am curious to know how many of you actually got up and walked around the room? And how many stayed in your seats and looked at the others?
Repeat in target language.

Sample responses from my classes! (French one)

T. Tu restes deboute ou assise?

S. Je reste assise et je regarde les autres.

S. Moi aussi! Je regarde les autres de ma chaise.

T. Y a-t-il une personne qui est deboute et qui marche autour de la classe?

S. Moi! Je marche autour de la classe.

The above samples were from French one. The response from French two demonstrate a more complete use of the language.

(French two)

T. Est ce que tu es restée deboute ou assise pendant ce voyage imaginaire?

S. Je suis restée deboute et j'ai marché autour de la classe.

S. Pas moi! J'ai regardé les autres de ma place ici!

- S. Quelque chose étrange m'est arrivée! J'ai perdu un sens de moi-même. J'étais consciente des autres, mais j'ai semblé perdre un sens de mon corps. Je ne sais pas où j'étais pendant le voyage.
- S. Moi aussi! J'avais la même sensation. C'est étrange.

The rich experiences mentioned by the last two students give immediate occasion for introducing a discussion in the target language on what happened when the students lost a sense of themselves. My students were anxious to share. Their language flowed freely.

It is also suggested that the more advanced students be encouraged to describe in the target language their impressions of their fantasy. I often collect these and correct the grammar as it is generated by the students. Usually these are important words and expressions needed for meaningful communication and will be remembered by the students.

4. Again I want you to close your eyes. This time you are to let your eyes wander around the room and notice everything that seems interesting to them. If they want to stop a moment in front of something interesting then let them do this. After a few minutes we'll open our eyes, and for those who wish, we'll share with one another what we saw. Repeat in target language.

Okay! Open your eyes and let's share experiences!
Repeat in target language.

Sample responses from my classes! (French one)

- T. Qu'est ce que tu regardes quand tu fais le voyage?
- S. Je regarde la fenêtre et le soleil. Je regarde aussi le calendrier et les affiches multicolorées.
- T. Bien! Y a-t-il d'autres choses dans cette partie de la classe?
- S. Oui! Il y a aussi une cloche et des rayons.

For this exercise, the students may be divided into groups of 4-6. A good student may be selected as the leader "professor" and ask each member of the group to share experiences. A contest may also be held in which the student or the group of students "remembering" the number of actual articles in a defined area win the game. I like to use a variety of verb drills from the original responses.

- Example: Eileen mentionne la fenêtre, le soleil.
Est-ce qu'elle oublie quelque chose?
- S: Oui! Elle oublie la cloche et les rayons.
- S. Elle oublie aussi les annonces.

5. Okay. Close your eyes and relax. This is going to be fun. I want you to take an imaginary trip around the school. When you come to a place where you really like to be, stay there for a while and really enjoy yourself.
Repeat in target language.

Okay. Open your eyes and let's share experiences!
Repeat in target language.

Sample responses. (French one)

T. Ou vas-tu?

S. Je vais devant l'école, au soleil, sous un arbre. Je suis assise sur le gazon.

S. Je suis dehors devant l'école contre un arbre.

S. Je vais dans la bibliothèque sur la tapis.

It is fun to then ask the students what happened (happens) to them in their chosen place.

Sample responses. (French one)

T. Comment es-tu dans ton endroit choisi?

S. Je suis très heureuse et contente.

S. Je suis confortable.

S. Je suis dans la lune.

6. This is a good follow-up drill or exercise for number 5.

Now I am going to give you some words. When you hear the word I want you to think of the class, the room, the time of day, the people or the activity at school which best fits the word I give. Try to write down the first thing that comes to your mind. That impression is usually the most true.

Repeat in target language.

Example: A quoi penses-tu quand je dis:

nerveux?
heureux?
content?
la confusion?
l'incertitude?
le succès?

The teacher can substitute any series of words which fit the class.

Sample responses: (French two)

- S. Nerveux! Je pense à ma classe de mathématiques. Les examens sont très compliqués. J'en ai toujours peur.
- S. Heureux! Le Déjeuner! Cette heure est importante pour moi parce que je discute avec mes amis.
- S. Content! Notre école! Je suis contente de l'école entière. Je suis satisfaite d'être ici.
- S. La confusion! Oh, la confusion est énorme quand les périodes changent et tout le monde est dans le corridor en même temps. C'est impossible de passer et le bruit est insupportable.

The teacher may then choose the more interesting responses to launch into class discussions on various topics. I chose to discuss the confusion in the halls.

Example: Oui! Les gens qui poussent et qui frappent les autres dans les corridors me gênent aussi. Pourquoi pensez-vous qu'ils ne regardent pas où ils vont?

- S. Ils préfèrent probablement parler ou manger. Ils sont distraits.
- S. Oui! Tous sont égoïstes. Ils pensent seulement à eux-mêmes.
- S. Quand on court, on ne voit pas où on va. C'est dommage.
- S. Quelques gens insistent sur rester au centre du corridor de parler aux autres. Ils refusent de marcher ailleurs.

I find exercises such as this one a great conversation starter. The students usually pick up on some topic that interests them and discuss freely in French. Topics "close to home" enable them to become so involved in the discussion itself, that they forget the barrier of using another language. This relaxedness and willingness to speak enables the target language to flow more freely.

- 7. Let's share our feelings about today. Tell us what you most appreciate about this day, and also what you most dislike. Repeat in target language.

Sample responses (French one)

- T. J'apprécie ma période libre et le temps de faire ce que je veux est merveilleux!
- S. J'apprécie ma troisième période: l'anglais.
- S. J'apprécie mon déjeuner.
- S. J'apprécie la pomme délicieuse dans mon sac.
- S. J'apprécie ma discussion avec Terry.

- T. OK! Qu'est ce que tu n'aimes pas ou tu détestes?
 S. Je n'aime pas l'examen d'algèbre. C'est difficile.
 S. Je déteste le devoir de l'histoire.
 S. Je déteste les rendez-vous dans l'auditorium.

In order to expand listening skills more, I usually listen to what the students say and then summarize their feelings in French. I then ask more questions about the appreciations and resentments.

Example: Aujourd'hui il fait beau. Il'est difficile pour moi de rester dans la salle. Je préfère aller sous les arbres au soleil, mais en même temps, il est impossible d'étudier, d'écouter, et de parler français dehors. Qu'est-ce que tu penses Ann?
 Je suis d'accord. C'est difficile dehors.
 Wendy, tu dis que tu détestes le devoir de l'histoire. Comment est le devoir?

Le devoir est ennuyant. Nous avons un million de questions. Y a-t-il un rapport entre les questions et certaines situations politiques aujourd'hui?

Je ne sais pas. Je déteste l'histoire.
 Susie, tu dis que tu apprécies ton déjeuner. Qu'est-ce qu'il y a comme déjeuner?

Il y a un sandwich au bifteck et un fromage. Il y a aussi un gâteau au chocolat, et des carottes. Finalement, il y a une banane fraîche.

Oh là là! Je ne peux pas manger comme ça.
 Mais toi, tu es mince.

Fun conversations like this motivate the students to laugh and talk about themselves and each other. Listening and speaking skills are sharpened, as well as relations among the students are strengthened. I have found that after three quarters, my students really do have fun and enjoy one another. There is a sense of togetherness and helpfulness that permeates. Also, their language (French) comes naturally too. They speak more spontaneously, more from the heart. Since they are not bound to book drills and vocabulary, they discuss what they want to, what is meaningful to them, and what they really want to share with the rest of us.

8. Today I've brought some colored paper. I want each of you to choose the color that best shows how you are feeling

today. Pin the color on you.
Repeat in target language.

Okay! Now I'll give you a few minutes to think in what way the color symbolizes your feelings. Then we'll share with each other.
Repeat in target language.

Example: Quelle couleur choisis-tu pour toi-même?
S. Je choisis bleu parce que je suis fatiguée aujourd'hui.
S. Je suis orange parce que je suis enthousiaste et j'ai chaud.
S. Je suis violette. Je suis un peu découragée.
S. Je suis jaune. Le soleil est jaune et brillant.
Je suis brillant et enthousiaste. J'adore le printemps.

When we finish this exercise in class, I usually ask the students to pair off and re-ask the same question to each other. They then discuss their answers as if they were in a normal dialogue.

9. Today I want to begin class by tapping out the rhythm of my feelings. Watch me and I'll show you how I'm feeling today.
Repeat in target language.

I begin snapping my fingers in a rather slow pace which gradually deadens itself. All of a sudden I begin snapping more rapidly as if new energy had entered into me. When I finish my snapping, I tell the students how I was feeling while I was snapping.

When I started snapping I felt bored, lifeless, and a little droopy, on account of the rainy weather today.
Repeat in target language.

You notice how I snapped slower and slower until I almost stopped.
Repeat in target language.

Then I seemed to sense renewed energy and I started tapping more rapidly. It was at that moment that I began thinking about you in the class and I looked up at your faces. Somehow I became energized, and you saw how my rhythm changed.
Repeat in target language.

Okay! Now let's try it all together. Listen only to your own beat. Begin!
Repeat in target language.

I see that everyone is really into it. Rhythms are changing and facial expressions seem to reflect the rhythms of the fingers. Energy is flowing in the class.

Okay! Stop! Let's share impressions!
Repeat in target language. (French two)

Example: Qu'est-ce que tu te sens?

S: Aujourd'hui je me sens très fatiguée et découragée. J'ai tapoté très lentement.

S: J'ai commencé à tapoter lentement mais tout d'un coup, j'ai pensé à mes amis, et mon rythme a commencé plus rapidement.

S: J'étais comme un robot. Je me suis sentie très mécanique. J'ai tapoté comme ça aussi.

S: J'ai commencé lentement parce que je suis ennuyée aujourd'hui.
Mai j'ai pensé à une activité intéressante après l'école que j'anticipe et mon rythme a changé.

When we started this exercise, the mood of the class was one of fatigue and boredom. The weather was rainy and dark. But after this exercise there was a renewed energy. The students had prepared a grammar lesson from the text and it went very well. I spent ten minutes conducting a class discussion on the responses given by the students, and I wrote on the board key vocabulary solicited from them.

Example: Ça m'intéresse de voir comment nos sensations changent avec nos fantaisies. Je comprends bien ce que vous me dites. Le moment où mon attention a changé de moi-même à vous dans la classe, l'énergie m'est arrivée. Qu'est-ce que vous pensez de cette expérience?

S: Je l'aime. Je me suis amusée!

S: Pour moi, je vois un rapport entre la pluie et notre humeur dans cette classe. Presque chaque personne a mentionné qu'elle était triste, fatiguée, ou déprimée. La pluie égale l'expression je pleure. Les larmes du ciel et les larmes de la personne!

S: Pour moi, je suis curieuse de savoir...comment il est possible d'avoir une fantaisie qui me donne de l'énergie. Je pense que je vais imaginer plus.

Suggested Levels (3 & 4)

10. I thought it would be fun if today we all went on a trip to some place where we would really like to go. Close your eyes! I'm going to give you the directions first in English, then in French. Concentrate for a moment on the space behind your eyelids. What do you see there? OK! Go to a place where you would most like to be right now.
Repeat in target language.

While you are at your favorite place, look at it very closely, walk around and examine every detail of your place.

Repeat in target language.

Take note also if you are alone or if there are people with you.

Repeat in target language.

How do you feel in your place? Take note of your feelings in your place.

Repeat in target language.

I allow about ten minutes for this experience. When I feel everyone has had time to "get into" the experience, I call time.

Okay! When you are ready come back, and when everyone is back, we'll take time to share experiences.

Repeat in target language.

Before we begin sharing, I'd like to know how many people found the directions in French to be as easy as those in English.

Repeat in target language.

Sample Responses: Barb: I heard the French but I thought in English

Sylvia: The French distracted me and I went into fantasy.

Amy: When you used French, I switched into French.

Jackie: My trip was in French.

The responses told me much about the internalization of language skills on the part of my students. Sylvia struggles with oral French and finds it very difficult to speak in the language. She is often unable to hear French sounds. This helped me to remedy her listening problem in a later 1-1 situation. With Amy and Jackie, I could see that their comprehension was good, and quite flowing. Both of them are on their way to fluency. With Barb, the basic skills are present, but she fears speaking. Hers

is not a language problem; rather she has a fear of making mistakes. This fear paralyzes her language response. I have since worked with her in a 1-1 and she is now much more relaxed in speaking.

Okay! Let's share! Where did you go and what happened? Try using French.

Repeat in target language.

Sample responses: Barb: Je suis allée aux montagnes à la neige. J'adore la neige.

Amy: Je suis allée à la plage.
Je me suis allongée à la plage.
Il fait froid aujourd'hui et je pense que je désire le soleil.

Mina: Je ne sais pas pourquoi mais je suis allée en France. La ville était à côté de la mer et il y avait beaucoup de bateaux dans le port. J'ai commencé à parler français avec un vieil homme français. Il était pêcheur. La conversation était facile.

After hearing each person's response, I asked questions to facilitate their speaking. Other people in the class also asked questions. This kept the conversation flowing in French. Due to the sharing, interest was high. New vocabulary was learned as the students needed to ask for words which described certain aspects of their own experience. After having discussed each trip, the students took a few moments to write their experiences in their journals. I then collected the writings and helped them refine the grammatical expressions.

For me as teacher, this experience gave me the opportunity to assess the internalization of language ability, and to formulate remedial plans for each person. I also had the chance to give needed vocabulary to each person, and to assist with the written work as each person presented it from her own interest. This language experience use of new vocabulary and grammar facilitates learning, as it makes use of the individual's point of interest.

11. Today I'm going to write various words on the board and I'd like you to rank them according to their importance to you.
Repeat in target language.

Example: Professeur	L'école est: une communauté.
Etudiant	une institution.
Parent	un centre d'apprendre.
Ami	un centre d'activité sociale.

The teacher (or students) may choose any set of comparisons. After ranking them the students tell why they ranked them as they did. Discussion is in the target language; however, if a student needs to communicate in English, the teacher and other students may help the individual change his/her statement into the target language. This exercise is great for selecting new vocabulary and for drilling on certain verbs such as "je choisis," "je pense que," etc.

12. Body drawings! I'm going to draw myself on the board.
Watch what I do.
Repeat in target language.

I draw myself on the board. This allows for much humor in the class. At my head I write "dream" (je rêve que); over my heart I write "wishes" (je désire que): at one hand I write "talents" (mes dons); at the other hand I write "talents I want to develop" (les dons que je veux avoir); and next to my legs I write "principles on which I remain firm" (les principes sur lesquels je reste résolue). I then ask the students to draw themselves and to respond in the same manner as I did. It's fun if you can find large rolls of paper and have the students draw each other full length. When they are all finished they share them in small groups.

13. Body drawings! Use the same procedure as in #12, but change the task. In this version the teacher models the thought questions:

What does my head do for me? Repeat all questions in
What do my eyes do for me? target language.
What do my ears do for me?
What does my mouth do for me?

The teacher and students choose which parts of the body interest them, and work accordingly. Responses are in the target language.

Sample responses: (French one)

Jean: Avec ma tête, je peux être logique et claire quand je pense.

Denise: Ma bouche me donne la possibilité de communiquer moi-même aux autres.

Gilda: Avec mon coeur, je suis sympathique et sensible.

Amy: Mes yeux me donnent des visions du futur. Je vois toutes sortes de possibilités pour ma vie.

Everyone in the class responded with enthusiasm and interest. Responses were personal, and consequently, the class listened very well to one another. Discussion flowed as the students seemed to emerge themselves in sharing their feelings. They forgot themselves and their inhibitions in speaking the target language. An exercise of this type also creates good feelings and friendships as the students enjoy listening and talking about personal values. I always join in and tell about myself. This helps to create (or continue creating) an atmosphere of friendly sharing and growing together.

SOME FINAL COMMENTS. . .

As with all "recipes," the chef is encouraged to add his/her own spices to the taste delight of his/her own family. Each chef is his/her own expert in knowing the preferences of the family members. Teacher-chefs, we are the same. In all of the awareness exercises, it is important to remember a few handy hints for success.

1. Re-work the English-French directions as best fit your students.
2. As you do these exercises, you'll develop variations and additions of your own.
3. Use your students who find language learning rather easy as teachers and group leaders for the other students.
4. Accustom yourself to repeating in the target language all answers given in English.
5. Keep in touch with the interests and activities of the students. Use these situations as the basis for lessons and awareness exercises.
6. Keep in touch with how you feel as you lead these exercises. Awareness and language experience is for the growth of all concerned. We teachers can enjoy the cake too!

And finally, as we say in French: Bon Courage! Bon Appétit!

IV. WHO AM I

A course in astrology, fantasy, and values developed for bi-lingual teaching. This course may be used as part of any humanities curriculum.

This course was developed for use in a bi-lingual setting, and is written accordingly; however, it may be used in any class as a basic "getting to know yourself and others" precedent to the presentation of curriculum materials.

During this past year, I have been working on the theory that there is a correlation between the personal experience of one's personality "gift" (roles, subpersonalities, preferences, values) and what one reads about his gifts in astrology books. I have noticed how frequently people participating in various growth groups discover possibilities within themselves that seem to be the basis of their particular astrological sign. In any case, combining astrology, fantasy, and values awareness is lots of fun, and a low risk way of getting at self revelation.

In dealing with this course there are three basic points that I am careful to emphasize to the students:

1. Each person has an infinite variety of personal gifts or "possibilities." The deeper I look, the more I see of myself. I learn that I have possibilities perhaps never before imagined.
2. The negative does not exist. "Goodness" or "badness" are not found in our personalities; rather goodness and badness are words used to describe what we freely choose to do with our gifts. Values are neutral; however, my actions are not. A large part of personal discovery is aimed at helping us to make helpful and growing choices with our gifts.
3. We cannot totally know ourselves alone. Humans belong to a helpful human community. We are here both for ourselves as well as for others. There are some things others can help us to know better about ourselves. We more or less "bounce off" others and become renewed by our moments of contact with them. But in all cases, I am my own expert. You can tell me things about myself, but ultimately, I am the only one who knows.

Many of you working with this curriculum may know of other exercises in values or awareness which would better illustrate various

points of focus in this curriculum. By all means draw from your "eclectic bag" to re-write or fill in needed areas. The more you can contribute from your own interests, and the more your students can contribute from theirs, the more relevant will be this course.

It is also important to emphasize two other helpful points to the students:

1. In the sessions, no one will be asked to share anything he/she does not wish to reveal.
2. Whatever is said in small groups will remain within the context of those groups. Group members have a personal responsibility to each other.

Assignments: For this course, the journals comprise the assignments. Tell the students to keep their journals in class and to write down all information, exercises, and personal reactions. If they do some work at home, then this work should also be added to the journal. At the end of the course the journals will be collected by the teacher; however, if there are any parts of the journal which the student prefers to reserve only for his/her own reading, then the teacher should respect this.

Materials: Students need a journal, a set of crayons, and a book on astrology. The small paperbacks are sufficient. The teacher needs to provide a large roll of newsprint or shelf paper for the ponchos.

FIRST SESSION

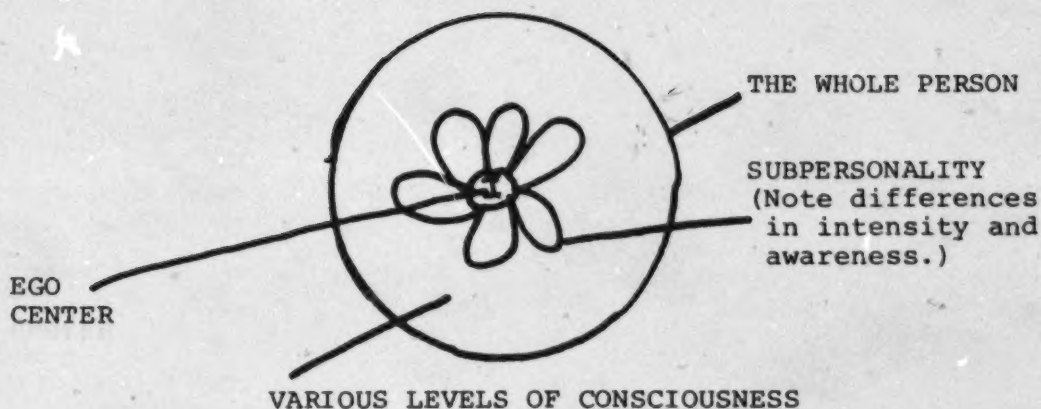
INTRODUCTION

Our course is called "Astrology, Fantasy and Values." The real purpose of what we will be doing is to help each of us discover those "gifts" we each have within us. Many of you have already acquainted yourselves with your astrological sign. If you are a Capricorn you have the talents necessary for criticism, precise questioning, and good business. If you are a Taurus you probably love nature, tend to be passionately romantic, and have a sense of refinement. If you are a Sagittarian you are outgoing, friendly, and intuitive. Now, there are many factors entering into self knowledge, and there are many ways to go about deepening our knowledge of ourselves. Not all of us would necessarily agree with the traits posed by our astrological sign. But we would agree that there are certain traits that stand out in each of us. We will call these traits our personal "gifts." The important thing is to understand how we are, and what gifts are really available to us by virtue of our own uniqueness. Through reading about our astrological sign, through making value choices, and by experiencing our own feelings towards differing situations, we gradually get a clearer picture of the various "me's" that go into the making up of the one and only full ME. (Repeat the above in the target language. Select key words and write them on the board.)

To begin this course, I'm going to give you a brief explanation of what is meant by subpersonalities, tendencies, and the "ego" or "I" which is at the very center of our being. Each of us can say "I" with great nobility, for no matter how we act in a given situation, the fully responsible, warm and loving "I" contains the full garden of all our potential. (Repeat in target language.)

I would like each of you to keep a journal during this class. Please put all notes, drawings, outlines, and exercises in your journal. When you go home, you may want to continue working in your journal. If you choose to first write in English, then be sure to leave space for writing in French. I'll help you with any grammar or vocabulary that you need. This journal will be the story of you as you gradually discover more deeply who you are and who you are growing to be. Remember, each of us has many surprises in store for ourselves. The ordinary person only uses 10% of his/her potential. The more work we do with ourselves, the more we use our potential. (Repeat in target language.)

Okay. I'd like to begin by sharing with you an outline which gives you a fairly good idea of what we mean by subpersonalities. Please copy it in your journal. We will be working with this model during the entire course.



The circle is you, whole and complete. Within that circle are contained all of your possibilities. Of course, most of them are hidden since we only know about 10% of what we have. The smaller circles represent the subpersonalities which seem to be dominant in us. These come to the front in given situations. Sometimes we know we are acting like a child; other times we sense ourselves very maternal, or critical. Perhaps one of our subpersonalities might be the withdrawn self, or the "stiff upper lip" self. And as we get to know ourselves better, we recognize in what situations various subpersonalities are called forth. (Target language)

At the center of the circle is our "ego" or our "I". "I" is the center which focuses on everything that is happening. My "ego" is also my center of awareness - my consciousness. (Target language)

Now, there are different levels to my awareness. Most of us deal with the words conscious and subconscious. Conscious, of course, refers to what we actually know about ourselves. Subconscious, then, refers to those parts of us which are present but unknown to us at a given moment. Our "ego" has not yet seen them; for example, we dream and dreams reveal values and concerns in our lives that are often unknown to us in our conscious lives. Intuition, or those moments when we become highly creative or poetic are also examples of the surfacing of hidden potential. Sometimes we even act on intuition. Those are the moments when we just know something is right, but we can't prove how it is right. Dream images, ideas, multi-dimensional knowledge exists within us even when we are not aware. The point of our course is to become aware. (Repeat in target language)

During this course, let's try to surface the hidden potential we have. And remember, whatever comes from you is true. It's you expressed very honestly. In fact, very often we sabotage the truth by thinking too much. We cover up what really is by thinking about what should be. (Target language)

Now take a moment to make your own drawing and see if you can mention a few subpersonalities which you recognize as existing within you. It might help to read your astrological characteristics. If any seem to really be true about you, then write them down as possible subpersonalities. Don't think too hard. If something appears to be true about you, then jot it down. You are probably right. (Target language.)

(During this time, the students read their signs and take note of seeming personality characteristics. It's good to let them work in groups of three or four so that they can give each other feedback as to how they appear to each other.)

Okay. Now, be sure you are in a group of three or four persons. I want you to share your subpersonalities with each other. Let one person begin, and the others in the group, you either agree or disagree with what the individual is saying about him/herself. If you are the one doing the speaking, take note of which traits others in the group might disagree with. Remember, all this tells you is what aspects of you are known only to you, and which parts are also known to your friends. It might be good for the others in the group to add to your list of traits if they see anything about you that you might have missed. Sometimes others see sides of us that we completely miss on our own. (Target language.) Allow five minutes for sharing.

Okay! How many of you had the experience of others in your group either disagreeing with what you said, or adding on to your list? (Target language.)

(Usually a few have this experience. Again emphasize it's all a matter of how we see ourselves in comparison to how others see us. But we are, each of us, our own experts and only we can ever really know. This relaxes the students and gives them confidence to work with themselves.)

As you can see, not only do we have the power to know who we are, but others also have the power to help us see more clearly who we are. Let me show you another diagram. Please copy it in your journals. We will also be working with this diagram throughout this course. In fact, you may want to work with it on your own. It's called the Johari Window. It helps us see what we know about ourselves, what others know about us, and so on. (Target language.)

	KNOWN TO SELF	UNKNOWN TO SELF
KNOWN TO OTHERS		
UNKNOWN TO OTHERS		

During this course, we will do some group work. I'd like you to use this outline as a basis for some of your work. Every time we meet, write in the top left window, those things you know about yourself. In the top right hand window also write in those things others have told you about yourself, but you haven't quite sensed. If, during our time together, you should by chance begin to sense what someone has said about you, then move that particular trait to the "known" box. This will give you a record of how others can help us to better know ourselves.

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ASTROLOGY*

As mentioned in the discussion on psychology, each of us has special "gifts" or potentials which enable us to act in certain ways or to be certain kinds of people. Of course, we are always free to act or not to act accordingly. We live in an environment that hums with forces. Stars emit radiation that ranges up and down the electromagnetic spectrum. It is a scientific fact that several billion particles of energy from the cosmos have shot through your body since you even began to read this material today. These and other celestial influences, genuine astrologers believe, affect individual human lives. Dr. Carl Jung used astrology in his studies of personality. He concluded that human personalities coincide in the most remarkable way with traditional astrological expectations. The kinds of dreams and fantasies accorded a given individual parallel the type of personality he/she has.

Astrology is basically the study of the influence of the Sun, Moon, planets, and stars on all terrestrial life, including man. It is based on experiential observations of coincidence of events with mathematical patterns between, and cycles of, celestial bodies.

A map of the heavens for a given moment in time, from a specific location on Earth is called a horoscope. This is why when you have your astrological chart read, you need to know the time and place of your birth, as well as the date. Different planets affect you in different ways, and the position of them determines your personality "gifts." The patterns made by the celestial bodies at the time of birth enable astrologers to make some remarkable interpretations of character, personality, and individuality. The insights gained into the way different people think, and the values they cherish, not only make life more interesting, but it also gives us a sense of respect and tolerances for differences. Not everyone thinks the way I do, yet there is a marvelous harmony in the universe when we gather up all the diverse personalities. All work toward one unity of being. This is why we say that all personality traits are good and may be helpful if an individual chooses to use his/her gifts in a helpful manner.

A discussion of the elements that comprise a horoscope is too complicated to be thoroughly understood here. However, a few things are mentionable which might clarify a few points. Basically, the placement of the sun, moon, and the ascendant are the three power points in a horoscope. They determine your character, personality, and also the subconscious of a

person. In addition to this, the elements of fire, air, earth, and water give a thrust to the psychological conditions that prevail in the individual. These correspond to the spirit, mind, soul, and body of man. For example, the first sign, Aries, is called a fire sign indicating zeal and enthusiasm. A person who is an Aries probably is quite energetic. The earth sign, Taurus, is practical and constructive, whereas Gemini is airy or changeable. Taurus often make good office workers or secretaries, both jobs requiring a knack for detailed and organized work. And Cancer, a watery sign, is emotional, easily moved to tears. Gemini's are often great thinkers, but they may be hard to understand. And so on. . .

Potentially, a person is born with tendencies manifested in his horoscope. Contrary to some opinions, free will is not negated. A person is always free to act on his/her gifts, or not to use them. One is also capable of using the gifts in a helpful or a hindering manner. We are always growing and becoming more ourselves as we delve deeper into self knowledge. Astrology is a marvelous device for knowing yourself, and once you have begun this search, you more clearly see yourself as your own expert.

NOTES FROM YOUR OWN ASTROLOGICAL READING

BIRTHDATE:

TIME:

MY SUN SIGN IS:

MY MOON SIGN IS:

MY RISING SIGN IS:

A SUMMARY OF MY ASTROLOGICAL PERSONALITY:

* Contributed by:

Rosemary Matesich
English Teacher
Immaculate Heart High School
Los Angeles, California

SECOND SESSION

Begin Exercises: (First in English, then in target language.)

1. In your journals list ten things you like to do. (Pause) Now place a small "a" by those activities you prefer to do alone. (Pause) Then place a small "p" by those activities you prefer to do with people. Then, by using a small "i" or a small "o", indicate which you prefer to do indoors or outdoors. (Pause) Now place a "\$" by those which cost you money. (Pause) Finally, star your favorite three activities. (Pause) Compare your list with a partner. After you have looked at each other's lists, write a brief statement at the end of your list which begins with: I learned about myself that I am
2. Now I'd like you to write down your five favorite verbs. After each verb mention what that verb says about you; for example: "go". The verb "go" tells you that I am active. (Pause) Okay! Now choose which verb best tells us about you. Tell us how this verb describes you; for example: "Go" tells you that I am active. I am always on the go and I like fast moving things. I hate to stay in one place for a long time. I get around a lot and I enjoy being involved in many different activities. I like to get things done right away. Now, you try this. (Encourage students to write as much as they like about themselves.) When you are finished, share what you've written with your partner.
3. Now choose five nouns that you really like and do the same thing as you did with the verbs.
4. Using only your five verbs and your five nouns, write a poem that expresses what you are like, how you operate, feel, etc. You can use the words as many times as you'd like, but you may only use those ten words. When you are ready, share your poem with your partner.
5. Make a list answering the following questions:

What is your favorite color?

car?

food?

room?

What are your favorite clothes?

(Pause to allow the students time to answer.) Okay! After each answer, tell us what that color, car, etc. says about you; for example, my color orange tells you I am warm and bright. When you are finished share with your partner.

When the students finish this exercise, then have them switch. They tell their partner what the color, car, etc. symbolizes; for example: Your color orange tells me you are profound in your warmth. You are not shallow. You are also mellow.

6. As we bring today's session to a close. I'd like you to tell your partner what you most appreciate about his/her sharing with you today. Tell what gift he/she brought to you during the session. For example: "You really listened to me. Thanks for your gift of listening."

THIRD SESSION

Assessment Time: Before we begin new work today, let's give some time to review the things we've written in our journals from yesterday and from last night. I'd like you to make a new drawing, one for subpersonalities and another for the Johari Window. Add any new subpersonalities or traits that you might have discovered since yesterday. Also, in your Johari Window, indicate if anyone has helped you to see various aspects of yourself. (Allow about 5-10 minutes for this.)

Today we are going to work with some fantasy journeys. Fantasy journeys tell us the truth about ourself. We may not always be able to understand them, but they are honest revelations of feelings going on inside of us. Usually, however, we do recognize the situations presented to us.

1. Close your eyes and relax. Follow the rhythm of your breathing, and feel new life surging in with each breath. The rhythm of your breathing is calming. Now I want you to imagine an apple. What does it look like? How does it feel? (Pause) Now complete this statement: I am an apple and I. . . (Pause) (Now have the students do the same with a room, a car, a tree, a book, a freeway, and a radio.) Okay! When you are ready open your eyes and come back to us in this room. Starting with the apple, write in your journals what you said about yourself as apple, room, car, etc. If different thoughts come to you as you are writing, stay with them. (Allow fifteen minutes.) Now look at all that you've said and written. Which symbol seems to express you the most? How does it express you so well? (Pause) Now get into groups of four and share what you've written with the others. Let them give you feedback as to whether they see you the same way you see yourself.

(You may have to model for the students how to give feedback. For example, "As a car you said you are small and

can carry two people. You appear to me as a person who prefers working with only a few people, rather than working with large groups.

2. Close your eyes and relax. Again concentrate on your breathing. Okay! Now you are going to take a trip to your favorite place. It is easy for you to travel there. Take a moment and go to your favorite place, a place where you really like to be. (Pause) Now that you are there, take a look around you and carefully notice what your favorite place looks like. Are you alone? or with others? What is the scenery like? Notice the colors and smells. (Pause) How are you feeling here in your favorite place? What are you doing there? How are you acting, if you are acting? (Pause) Okay! When you are ready, come back to us here in the room and write down an account of your fantasy. When you have finished writing, share what you've written with your partners. (At the end of the discussions you might ask if anyone learned anything new about him/her self.)
3. Close your eyes and relax. Concentrate on your breathing. Now you are at your favorite beach. Take a good look at your beach, what it looks like, and who's there, if anyone. (Pause) Walk around and let the sand or rocks warm your feet. Feel the sun on your face and shoulders. Notice the tangy salty air. (Pause) Now take a good look at the ocean and talk to it. Say: "Ocean, you are big and powerful, yet full of life. . . ." Keep addressing the ocean as you are. . . . (Pause) Now change "You are" to "I am. . ." and continue talking in the first person. (Pause) Okay! When you are ready come back to us in the room. (Very often this is a deep experience and it may take a while for the students to come back.) Now write about your experiences in your journal. If more thoughts and feelings come to you while you are writing, then stay with them. (Pause) Now share your fantasy done in the "I am" with your partners. Be sure to share with them anything you learned about yourself as "ocean." Remember, whatever you said about you as ocean, you are also saying about you as a person. If anyone had puzzling experiences or identifications, I'll talk with you about them. Remember, whatever we learn about ourselves is OK, and can help us become more aware.
4. Group appreciations. As we close our session today, tell the other members of your group what you most appreciated about their contributions. What gift did they bring to you today?

FOURTH SESSION

Assessment Time: Repeat the assessment noted at the beginning of the THIRD SESSION. Ask the students to note if they've discovered material related to the possibilities expressed in their astrological signs. I'd like to begin today with another fantasy which reveals to us even more of our possibilities. The nicest thing about fantasies is that they are spontaneous and nearly untainted by our thinking. As we saw yesterday, there is much we know about ourselves that we refuse to allow ourselves to say. Sometimes we are afraid of what others might think, or perhaps we've been told not to talk about ourselves for fear of bragging. But the truth of the matter is that unless we do talk, even brag, we can't know all about ourselves. It's terrible to leave a gift wrapped. It's the same with persons. We must continually work to unwrap our gifts.

1. Close your eyes and relax. You are on a road out in the country. Take notice of what kind of road you are on and what the scenery is like. (Pause) As you are walking along the road, you find yourself admiring and appreciating the country scenery. Listen to your feelings of appreciation. (Pause) As you are walking along the road, you notice a box on the side of the road. You go over to it and examine it closely. There is a small tag on the box which says: I hold your talents! With great curiosity you open the box and all of your talents come flying out. (Pause) Look at each of them closely and see if you recognize them. Are there any that you've never seen before? Which are the ones you've seen the most? (Pause) Now, if you listen carefully, each one of your talents will talk to you about itself. Listen quietly to what each one says. (Pause) When you are ready, come back to us in this room and write what happened in your fantasy. (Pause about five minutes.) Okay! Share your fantasies in groups of four. Mention any talents that seemed new to you, or, perhaps, surprised you. If you are listening to someone tell about his/her talents, be sure and tell this person what other talents you've perceived in them, talents you would like them to recognize in themselves. If anyone says something about you that you don't yet recognize, cite it in your Johari Window. Perhaps this is a talent (or potential) you don't yet realize you have.

Okay! Now we are going to work on body awareness and movement awareness. As mentioned before, there are numerous ways to surface our feelings about ourselves and others. Our feelings send us messages about what's going on inside of us. Different situations evoke different feelings from us. The important thing is to be aware of these feelings, and of the situations or events that evoked them.

2. Go around the room now and greet people without using any words. You may shake hands, hug, use facial expressions. touch, laugh, any non verbal way you wish. Just don't talk. (Allow about two minutes)

STOP! Sense how you are feeling. Are you excited? Nervous? Tense? Feeling silly? Confused? Let one word describe your feeling. In a minute I'll ask you to say these aloud and we'll write them on the board. (Pause)

(You then solicit responses from the students and write each on the board. Each student copies these in his or her notebook and these words become the basis for future language drills about feelings.)

Okay! What is the most comfortable way for you to greet another person? Circle the sentence which best describes you. (Sentences are written in the target language on the board.)

I prefer to shake hands.
I prefer to smile.
I prefer to make facial expressions.
I prefer to hug.
I prefer to look away.
I prefer to say something.

Now indicate which statement best describes your feeling toward this exercise.

I like it.
I'm embarrassed.
I didn't want to do it but I am glad I did.
I'm not sure.
I learned a lot about myself.
I want to do it again.
I don't like it.

Take some time now to look at the personality traits of your astrological sign. Did your traits show themselves in this exercise?

3. Now form groups of eight. Make a circle but each person face outward and cross arms in the front. Be sure you are shoulder to shoulder. For this exercise I want you to do anything your group would like; however, you must stay in your group and you may not bump into any other group. You have no leader. You may not speak. Begin! (Allow two minutes.)

(In this exercise, the students begin to sway and fall. Sometimes the group moves. As soon as the action begins/ ask the students to notice what role they are playing in the group. Are they leading, following, remaining passive, using body movement to generate direction? Ask them if their role changes in the group. Ask how they are feeling as they are committed to this group.

Okay! Stop ! Stay in your groups but face each other and share how you felt. Be sure and define the role you think you played. You might be surprised to find out that other group members didn't necessarily see you the way you did. (Allow about three minutes.)

Okay! Now take a few minutes to write in your journals. Keep using the expression: I felt, I sensed, I wanted, etc.

(As the students are writing their feelings, you might assist them with some helpful questions.)

How did you feel being contained?
Was it easy for you to move with the
group, or did you try to do your
own thing?
Did you try to lead the movement?
Did you ever resist your group?
Were you ever annoyed?
Were you comfortable?

Help the students understand how their feelings in this group activity reveal much about their personalities; for example: "I dislike the close contact of the group. I prefer a freer atmosphere where I can move about and have more of my own space. I also dislike being yanked and pulled. I'm the kind of person who is a free-thinker with my own ideas, and I resent being pushed into doing something. I'm an individualist!"

4. Group appreciations

FIFTH SESSION

Assessment Time: Again ask the students to review what they've written in their journals. Have them pick a partner and share what new insights they've had about themselves since the fourth session. This sharing is, of course, voluntary.

Today we are going to ask our partners for some definite feedback on ourselves. Remember, we are making observations, not judgments. Each of you knows what you are like, and you alone can deal with that knowledge.

1. I would like the person closest to me be number one. Number "one's" describe yourself to your partner as some sort of instrument; for example, I am a hammer and I work consistently until I get a job done. I will give you one minute for this. Begin! (One minute.) Stop! Now, number "two's" talk back to number "one's" and tell them how you see them as that particular instrument; for example, you are a hammer and you are a helpful tool around the house. You can do both

simple and complex tasks. You have one minute for this. Begin! (One minute.) Stop! Okay! Number "one's", did your partner tell you anything new about yourself? What did you learn about yourself? How does what you or your partner said about you as an instrument relate to your real life? (Allow about two minutes.) Okay! Take a few minutes to write your feelings in your journal. (Allow a few minutes.) Okay! Now we'll switch. Number "two's" describe yourself as a flower. You have one minute. (One minute.) Stop! Now number "one's" describe your partner as a flower. You have one minute. (One minute.) Stop! Number "two's", did you learn anything new about yourself? Repeat same questions as before. (Allow about two minutes discussion.) Okay! Now write your feelings in your journal.

2. Now we are going to work with drawings and colors. As we've already seen, colors express much about us. Be sure you have a variety of colors to choose from. Now close your eyes and think about yourself. Think about your personality gifts. Think about how you experience yourself and how others have told you that they experience you. When you are ready open your eyes and do a drawing that symbolizes you. You have about five minutes.

(It doesn't matter whether the students do straight or abstract drawings. In all cases, encourage them to draw as they feel. Their drawings do not have to make sense, nor do they have to look like something in particular.)

Stop! Okay! Now do a similar drawing for each person in your group. (You may have your students working in groups of two, three, or four, whichever you prefer at this time.) Look carefully at these other persons and give yourself a moment to really experience them. Then make a symbolic drawing that expresses them as you experience them. It is important to keep very quiet during this time because even the slightest distraction may keep you from really experiencing another person. Your drawing may reflect the distraction rather than the person.

(In some cases you may tell the students not to let the person know that they are being drawn. Then after all drawings are completed, each person spreads his drawings before the group, and each person tries to decide which drawings are his. Then the "artist" explains his drawings to each person.)

Okay! I would like each person to first explain his/her own drawing about him/herself. Then give each person the drawing you've made for them and explain the drawing. Be sure and note what new insights people give you about yourself. Also note how you are feeling as people tell you

about yourself. How do you receive their gifts. When everyone in your group has shared, take a few moments to write in your journal how you felt during this exercise.

3. Now we'll work on a group drawing. I will give you a theme and your group will work on just one drawing. Do not talk! Draw when and where you feel like it. Remember, you are a group. Your drawing will be a result of corporate effort. Okay! The theme is: "We are all we've got." Begin! You have five minutes.

(Emphasize the silence and meditative spirit.) Okay! Finish your work. Take a few minutes to talk to your group members about your work. Take a few minutes to talk to your group members about your "masterpiece" and how you felt doing it. (This gives the students a chance to unwind a little.) Okay! Now write in your journal how you felt about the drawing. What role did you assume? Were you the creator? Did others follow your ideas or did you follow theirs? How did you feel when someone drew over your lines and changed your picture? Did you try to carry out some basic idea or did you change freely with the group expression? (Allow a few minutes for writing.) Okay! Now share your personal impressions with the group. Notice if the others guess your feelings and self perceptions.

4. Group appreciation.

SIXTH SESSION

Assessment Time. Follow procedure for FIFTH SESSION. Again remind students to check their astrological signs to see what further correlations may exist.

In dealing with our personalities and our "gifts", we know that, who we are at base, influences what we value and the kinds of choices we make. What we value, what we hold as dear, what we are attached to all come from our very basic uniqueness. And of course, there is an element of mystery when it comes to explaining our choices. A person cannot explain him or herself. We just are, and we continue growing. There is a uniqueness and a preciousness about each of us in that we alone have our particular set of gifts, of potentials. The fact that we keep on coming, we're always emerging, says that our center is a dynamo of energy. Another aspect of our center, our ego, is our will. My will is an expression of ME! My goals tell you who I am. The things I value tell you who I am. My preferences and choices tell you who I am. This is why our goals are always changing as we grow. As "I" grow my goals grow too. Take a moment to think about your last five years. What were some of the goals you had five years ago? four years ago? three?

etc. How did these goals reflect where you were at the time? (Allow a few minutes for reflection and sharing in large group.) Now list a few goals that you might have during this coming year. (Share in large group.) Okay! Today we are going to do a few exercises which illustrate the idea of values and goals.

1. This is called "my garden". Draw a garden and divide it into six parts. Label it accordingly.

Seeds planted by:	PARENTS	FRIENDS	OTHER
Seeds			
Helpful			
Hindering			

Seeds I plant at:	HOME	SCHOOL	ELSEWHERE
Seeds			
Helpful			
Hindering			

"Seed" = value

Now, fill in the "seed" planted by your parents, friends, another. Underneath that "seed" mention one helpful and one hindering aspect of that "seed". For example, my mother told me if I couldn't say anything nice, then to refrain from saying anything at all. This has helped me to be pleasant in my relations with others, but it has also kept me from sometimes telling the truth. (Allow about five minutes for this.) Okay! Before going any further let me explain something about the idea of helping and hindering. Remember what we said in the beginning of this course about gifts being neutral. All of our "gifts" are given us for our wise use. Sometimes we use them to help us, and sometimes we use them to hinder us. The important thing is to be aware of what we are doing. The more we are aware of how we use "gift" to hinder us, the less we'll choose to use it in that manner. Okay! Now fill in the lower three boxes of your garden. After each "seed" mention both the helpful and the hindering aspects. (Allow about five minutes.) Okay! Share your garden with one other person. Take note if you learned anything about yourself.

2. Now we are going to inventory some items to which we are attached. When we are attached to something, it has some special meaning for us. In a sense, we admit that we need it. My attachments tell both me and you something about myself, Okay! Make a list of your attachments within the following areas:

- a) Material possessions
- b) Physical make-up
- c) Personality

Okay! Now choose just one thing within each category to which you are attached. After each one tell what it does for you. What do you gain from having this thing? Then mention how it hinders you. When you have finished this, then go over your list and rank your attachments according to their meaning to you. The first ones named will be the most important to you, and so on. (Allow about two minutes.) Okay! Now share your list with your partner. (Allow about two minutes.) Okay! Very often we identify ourselves so closely with our attachments, that we cannot picture ourselves separated from them; for example, if I am really attached to my good looks, I may find it hard to accept myself if through some accident I lose them. Or if I attach great importance to my bank account and suddenly the stock market crashes, I may "crash" too. I think we can all see how ridiculous this is. Each of us is greater than whatever we possess, whether that be a personality trait or something we possess. The problem comes when we allow others to accept us for what we have, rather than for who we are. Now I would like you to look at your list of attachments and silently repeat to yourself: I have a . . . but I am more than that . . . ! I am whole unto myself! (Have students do this in meditative fashion.)

3. Before we end our course, we are going to touch one more aspect of ourselves. This aspect reaches to the very core of our being. It is called our own "wise person." Each of us has the potential to answer our own questions and concerns. The "spirit" of man is infinite in potential, but because of our social upbringing, we really don't place enough faith in ourselves. There is a "god" within each of us, for our own wisdom so to speak. All we have to do is ask ourselves and we can give ourselves answers. Each organism, each person has the power of self reflection and self healing. We really can take care of our own problems. Of course, this process presupposes we are in touch with the real world outside of us, as well as within us. Okay! Let's see how this works.

Close your eyes and relax. Get in touch with your breathing. Now imagine you are climbing a mountain. Notice how you are climbing. Notice the scenery, the trees, the sky. Notice how you are feeling as you climb. (Pause) Finally you reach the top and the sun is pouring down upon you. Feel the sun on your body. Let it penetrate you and pour through you. As you turn your face to the sun to feel its warmth, you see a kindly looking person. You go to this person and you ask a question? What do I need in my life right now? What does this person say to you in response? Continue your dialogue for a few moments. (Pause) When you are ready say goodbye and come back to us in the room. (Pause) Please write in your journal what happened. (Pause) Then share what happened in pairs.

(Have the students focus especially on what question they asked this person. Ask them to relate their question to a basic personality trait if they can. This is usually a very powerful fantasy and the experience may be quite heavy.)

Okay! This person is your wise person. Any time you have a concern you can call on him/her (whichever you prefer) to help you out. The wisdom of the answers really is in you. Your wise person is you in the highest form. This person is at your very center. One of the most difficult questions to answer about ourselves is very often: "What do I want?" We really do know what we want but we refuse to ask. Now you can contact your wise person whenever you wish.

4. Group appreciations.

FINAL SESSION ("Celebration")

This is our final session. We've spent much time discovering more of our "gifts". Usually when we receive a gift from someone, there is great happiness accompanying the gift. So today we are going to really celebrate everything that's happened to us this week. We're all loaded with gifts.

They're not really new. We've had them all along, but we just didn't know they were there. And best of all, there's lots more to come. All of you now have the ability to work with yourselves in the area of self discovery.

Okay! Each person cut out a large piece of paper. You'll make a poncho from it. On your poncho draw symbols for yourself and write words which describe how you are. Your poncho is a beautifully expressive symbol of you as you are unfolding. Before you begin, I want you to close your eyes and listen carefully to the songs: "I'm all I've Got," "Desiderata," and "You've Got A Friend". (Play Songs.)

Okay! We're all great persons! Let's express our greatness on the ponchos. (When ponchos are finished have students wear them and take time to look at the ones other persons are wearing. If possible, it would be nice to have a special cake or cookies baked by the students to help the celebration.

V.

WHERE AM I GOING? WHO IS GOING WITH ME? WHAT IS IMPORTANT TO ME?
WHAT AND/OR WHO COULD PREVENT ME FROM ACHIEVING MY GOALS?
WHO AND/OR WHAT WILL HELP ME ATTAIN MY GOALS?

Objectives:

Cognitive:

Students will learn responses to the questions:

1. Where am I going?
2. Who are the important persons in my life?
3. What are the important things in my life?
4. What are some obstacles in my life that prevent me from fulfilling my goals?
5. What helps me fulfill my goals?

They will write and respond orally to the questions.

Interactive:

Students will discuss their responses in groups of four persons.

Students will work in pairs and ask each other the five questions.

Affective:

Students will focus on and cite their own imagery related to the questions.

Students will recognize and understand important persons and things in their lives, and will cite how these persons and things affect their search for fulfillment.

Procedure:

Guided Imagery (Psychosynthesis)

- T. Close your eyes, now, and begin taking deep breaths. As you breathe in, imagine that the new air coming into your body is making you fresh and alive. As you breathe out, the air carries with it all tension, fatigue, tightness, heaviness, or any negative feelings you might have. Take a minute to slowly breathe in and out until you begin to feel yourself becoming lighter and lighter. (Pause one minute).

Now you will begin a journey. Find a road and begin walking down this road. The sun is very bright, very warm, and as you walk along the road you find yourself feeling very light and warm. You are filled with the sun. (Pause) As you are walking take careful notice of the scenery. What does your road look like? Are you alone or are there others with you? (Pause) Very soon you will come to the end of the road. You are headed in a definite direction. You are headed for a definite place. Go to this place now. When you arrive take a close look around. Soon you will see important persons in your life coming to you. Look to see who they are. How are these persons important to you? (Pause)

Now as you look around, you will see things that are important to you. Look at them. What is the relationship between you and them? How are they important to you?

This time as you look around, you will see some things or persons who could prevent you from ever achieving your goals. These are obstacles to your personal fulfillment. Look at them now. (Pause)

Now as you look around this place, you will see things or persons who will help you achieve your goals. Look to see who they are. (Pause) As you are looking at all of the people and things who have come to you in this place, notice the warmth and light of the sun. You are feeling this light and warmth as you are looking at your place. (Pause)

Now give a voice to these persons and things. Look now at the important persons in your life. Ask them: "What do you do for me?" Let them give you their answer. (Pause)

Now give a voice to the important things in your life and ask them: "What do you do for me?" Let them give you an answer. (Pause)

Now give a voice to the obstacles in your life. Ask them this question: "Who are you?" (Pause) Then ask them: "What can I do to dismiss you from my life?" (Pause)

Now give a voice to the helpful persons and things in your life. Ask them: "Who are you?" (Pause) Then ask them: "What can I do to keep you in my life?" (Pause)

Finish your conversations and slowly turn around and begin walking back down your road. Notice the strength of the sun warming you and helping you to feel light.
(Pause)

When you are ready leave your road and come back to us here in this room.

Teacher Note:

When all of the students have opened their eyes, ask them to write down an account of what happened in their journey. Encourage them to write about whatever aspects seemed most important to them. When they have done this, give them crayons and have them draw what images they most remember. When drawings are completed, have the students share them in groups of four. The option should always be given that anyone preferring not to share this information has the right to pass. When the students have shared in groups of four then have them work with a partner.

Teacher:

Choose a partner. One of you will be #1 and the other #2. Number ones will ask number twos these questions. Number twos you respond. When you are finished then numbers twos will ask the same questions and number ones respond. In answering, think of the images and words that came to you in your guided imagery.

Where are you going?
Who is going with you?
What are the important things that are going with you?
Who and/or what could prevent you from ever arriving at your destination?
Who and/or what will help you arrive there?

Teacher Note:

At the conclusion of this lesson, you might ask the students to again write the names of important persons and things in their lives. This will give them a chance to reinforce reflection upon the most important aspects of the imagery.

VI. WORKING WITH THE VERB "TO BE"

You have already presented the verb "to be" to your students. They are familiar with the six forms and the personal pronouns attending to each form. You are now ready to add a confluent awareness strategy and to design objectives in the affective domain. Here is a sample lesson:

Learning Objectives:

- cognitive
 - 1. The students will practice the verb "to be" in its six forms.
 - 2. The students will use the adjective "happy"; they will use the phrases with whom, when, where.
 - 3. They will practice both the question and the answer forms of the verbs.
- affective
 - 4. The students will focus on the people, places, and events which they associate with the word "happy".
 - 5. They will choose which person, place, and event they most associate with the word "happy".
- interactive
 - 6. They will share this understanding with the other students by working in pairs.
 - 7. They will extend their knowledge of one another to include information on happiness as related to personal relations, places, and events in their lives.

LESSON: PART ONE

Practice saying: "I am happy"
"You are happy", etc.

Have the students work in pairs asking the questions:
"Are you happy?"
"Am I happy?"
"Is she happy?", etc.

Ask the students to draw a smiling face on a clean sheet of paper. Then ask them to do the following:

Directions: When you hear the word "happy" what three persons immediately come to your mind? Whom do you see? Write down the names of these persons on your paper.

When you hear the word "happy" what three places come to your mind? What do you see? Write down the names of these places.

When you hear the word "happy" what events come to your mind? Where are you? Write down the situation or event that you associate with happiness.

Work with a partner in sharing your information. Use this model.

I am happy when I am with (person) _____.
I am happy when I am at (in, on) (place) _____.
I am happy when I am (event) _____.

Here is your question-answer model. Partner number 1 begin asking the questions. When you are finished then partner number 2 you be the asker and number one you be the responder.

With whom are you happy?
Where are you happy?
When are you happy?

Teacher Note: When each pair has completed this cycle have the students switch pairs. If the class members know each other well and seem to have a spirit of openness and trust, you might lead the entire class in a drill based on the information you have heard from the students.
Example: You say to the class, "Who is happy with Bill?"
"Who is happy with Tom?" "Who is happy with Virginia?"

LESSON: PART TWO

Ask the students to draw an unhappy face on a clean sheet of paper. Then have them repeat the above exercise using the matrix "I am unhappy" instead of "I am happy". In using person's names it might be better to ask the students to use only initials, or to not share this information with others. They may not wish to reveal the names of those with whom they do not feel happy. Privacy in disclosure is to be respected at all times by the teacher and students.

LESSON: PART THREE

Additional Learning Objectives:

1. The students will use basic feeling vocabulary: happy, unhappy; unexcited, bored; calm, up tight; secure, insecure; energetic, tired; satisfied, dissatisfied; relaxed, tense; joyful, sad; accepting, rebellious.
2. The students will solicit their own feeling words beyond those suggested by the teacher. They will use these personal words as responses in drills on the verb "to be".

3. They will fantasize their actually being in certain places and will discuss with the other students how they felt being in these various places.
4. They will relate a favorite place to their own meaning system.
5. Each student will clarify his/her own feelings about these places and will understand the feelings of the other students pertaining to these places.

Directions: Respond to the following questions with a word with describes your feelings toward that place. You may choose a word from the list I prepared for you (objective #1), or you may use another which is more closely indicative of your true feelings.

How are you feeling when you are:

at the beach? I am _____.

in the mountains? I am _____.

in the desert? I am _____.

at a party? I am _____.

in your room? I am _____.

in school? I am _____.

at a dance? I am _____.

in a car? I am _____.

at a game? I am _____.

Work with a partner. Ask each other these questions.

Teacher Note: When the students have completed this exercise give them a few minutes to tell each other the specifics of what beach? what mountain? what party? what car? Their images will be different. This is a good moment to illustrate how one word can have many different meanings according to the personal experiences of the individual. If you use crayons or colors in your class, have the students draw an image of what each place looks like.

OK! Go over your list of places and feelings and choose one place which seems to be your favorite. This is the place where you would like to spend much time. Work in pairs to practice this structure:

- #1 What is your favorite place?
- #2 My favorite place is _____.
- #1 How are you feeling there?
- #2 I am _____.

Now that each of you has chosen a favorite place and told about your place and your feeling toward that place, I want you to practice the following model. See how you feel doing this.

My favorite place _____ is
_____ and I am _____.

Repeat this five times to your partner. When you have finished see if there are similarities between your place and yourself.

Teacher Note: The above exercise is based on Gestalt Awareness Exercises. These are a series of identification exercises where an individual learns to project his/her self feelings on an object, and by reflecting on the attributes he/she gives to an object, one learns various dimensions of his/her own personality. If the students respond well to this exercise, have them repeat the identification process with each place mentioned in your original list.

VII. FEELING WORDS AND THE VERB "TO BE"

Note to Teachers: Your students are working with the structure for the verb "to be". You have already presented the various forms of the verbs and now you are ready to have the students use these forms to discuss themselves and their feelings. You will need to apply a confluent teaching strategy to enable your students to engage in personal reflection and discussion while practicing the structure. In this manner, you are helping your students to let their language work toward assisting them in attaining a deeper more expansive knowledge of themselves and of the choices they are making.

Learning Objectives:

1. The students will practice the six forms of the verb "to be".
2. They will use both the question and the answer forms.
3. They will learn twenty one feeling words and will practice them in the structure of the verb "to be".

happy	serious	pouting
sad	affectionate	realistic
joyful	spontaneous	devoted
in love	open	shy
calm	idealistic	tense
rebellious	generous	relaxed
thoughtful	loyal	frank

4. They will practice these structures in pairs and will subsequently be both "teacher" and students in the interchange.
5. They will share their responses with each other and will compare and contract their own responses with those of the others.
6. They will interact with at least four other persons in the class.
7. They will choose which of the feeling words best describes themselves, and in so doing, they will focus on an important personal trait.
8. They will share with others their feelings about themselves and about this personal trait. (This exercise may be done in English)

Note to Teachers: Notice that the first three objectives refer specifically to the cognitive or skills acquisition domain. Objectives four-six refer to the social interactive domain (relations with others). Finally, objectives seven and eight refer to the specifically personal (what happens within oneself) domain. For confluent teaching the teacher must have objectives in all three domains of learning.

Directions:

1. Teacher: I am going to give you a list of feelings. When you hear the word write down the name of the person whom you associate with the word.

happy	serious	pouting
sad	affectionate	realistic
joyful	spontaneous	devoted
in love	open	she
calm	idealistic	tense
rebellious	generous	relaxed
thoughtful	loyal	frank

Next to each word write the following sentence. (Name of Person) is (Feeling Word).

Example: My mother is happy.
My friend Joe is sad.
My minister is joyful.
My brother is in love.

OK! Find a partner. One of you will be #1 and the other will be #2. #1 are the askers and #2 are the responders for this first round. Here is your model.

#1 Who is happy?
#2 My mother is happy.
#1 Who is sad?
#2 My friend Joe is sad.

Note to Teachers: When each pair has completed this exercise, ask the students to exchange partners and to complete the same exercise with different persons. In this manner they will interact with more persons in the class.

2. Teacher: Now I want you to go through the list of feeling words and choose those which best describe you. Limit yourself to ten words or less. Write them in this sentence.

I am (feeling word).

OK! Find a partner. Read your lists to each other. When you have finished doing this, work with the following model.

- #1 I am _____.
 Are you _____?
 #2 Yes, I am _____. (No, I am not _____.)

Person number one will lead in this drill until he/she has completed all of the words. Then person #2 leads the drill by stating his/her words and asking the questions. When this is completed ask the students to select which words (if any) they both chose for themselves. They use this model in addressing themselves to the entire class.

- #1 I am (feeling word) _____.
 #2 I am also (feeling word) _____.
 #1 & #2 We are (feeling word) _____.

Note to Teachers: When each of the pairs has revealed their common feeling words, you might wish to expand the drill to include the entire class. You say:

- T. Who in the class are joyful?
 S. We are joyful.
 T. (Addressing entire group) Who are joyful?
 S. They are joyful. (Encourage students to use names)
 S. Bob and Jane are joyful.

Now I will again call out the feeling words. You've heard each other identify which words most express yourself. Let's see if we can remember which persons in our class claim certain words. When I call out the word you say:
 " (Name of person) , you are (feeling word) _____."

- Example: loyal S. Barb, you are loyal.
 S. Dick, you are loyal.
 S. Stan and Joe, you are loyal.

OK! If you are sad raise your hand. All of you with raised hands say:

We are sad!

If you are happy raise your hand. All of you with raised hands say:

We are happy!

(Continue this procedure with each word)

Note to Teachers: Following this exercise allow a few minutes for the students to talk with each other. This sharing should be free flowing and without any given structure.

Class Activity: Following the completion of this confluent teaching strategy it is a good reflective procedure to engage the students in a creative activity. On large pieces of paper write

the feeling words and place them on the floor or attached to the walls. You then ask the students to go stand by (or on) the word which is most like them. Then you ask them to stand by (or on) the word which is second in their choice to be most like them. Do this for the first five words. Have the students notice which others in the class seem to be choosing the same words as they.

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VIII. HOW TO BEAT THE "DAY BACK BLUES"

A lesson plan to energize both teachers and students on that awful "first day back"! For use in any class! Language teachers may find it helpful for building vocabulary emerging from student interests and images.

How to beat the "day back blues" (for both teachers and students of course)! What teacher and student doesn't approach the first day back from vacation wishing he or she were still on vacation? By capitalizing on the value of a fantasy trip, the journey back to "reality" is greatly eased. Here's how to proceed. . .

Situation: Kids and teacher absolutely zonked! Each wishes the other weren't here. Each wishes the leisurely pleasures of the vacation days. Result: fatigue, boredom, resistance. . . possible snoozing!

Remedy: Greet the kids with a welcome back, and heartily discuss how each person feels. Be sure to include how you feel. Mention how nice it would be to be back on vacation and begin reminiscing about your vacation. Dramatize a little. Then ask the kids to do the same. When enough interest is aroused, have the kids close their eyes and take an imaginary trip.

FANTASY: Close your eyes and let your mind wander a little. Just let thoughts drift in and out of your head. Relax! Feel yourself light and easy! (Pause) Okay! Now I want you to think about your most favorite day of vacation. What was your most favorite day like? Who was there? What did you do? Just go back to that favorite day. (Allow about five minutes for this experience.) Okay! Now open your eyes and write about your day.

Students first write their own impressions, and then share in pairs. Finally they share with the whole class.

Discussion of question: What makes a vacation a vacation? It might be worded: What does my vacation do for me?

Have the students make two personality profiles. One says: How I am at school. The other says: How I am on vacation. Have students discuss in pairs. Teacher could do his/her profile on the board for all to see.

The purpose of this "re-entry" curriculum is to focus on the immediate concern of both students and teachers---that of vacation. This brings renewed interest and energy to the class, and allows for subsequent greater participation in other activities. It is very effective taught bi-lingually in language classes and provides the basis for newly acquired meaningful vocabulary derived from actual experiences.

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Workshops:

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WHEN I SPEAK WITH YOU I SPEAK OF ME
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